

A
COLLECTION
OF
PSALM-TUNES,
IN FOUR PARTS.

Neatly engraved on COPPER.

To which is prefixed,

A short INTRODUCTION, for explaining in an easy manner, the chief difficulties that commonly hinder the progress of those that are learning to read and sing music.

EDINBURGH:

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For GRAY and PETER, in the Exchange.

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The P R E F A C E.

EVery one now knows the happy improvements which of late have been made in the practice of singing church-music. These are not confined to this city, where the people have indeed made surprising progress, but have likewise been attempted successfully in many different, and some of them very remote places of the kingdom; and it is to be hoped, that this spirit will prevail, till that part of our public worship becomes every where agreeable to the nicest ear.

The intention of this following short treatise, and edition of the psalm-tunes, is to increase this spirit, and encourage these improvements. The tunes are all done from copper-plate; which makes them very fair and neat, and in such a volume as will bind in with Bibles and psalm-books of different sizes, and without heightening the price much; for they will be afforded at a very moderate rate, so that even the poorest persons may not be without them.

As for the treatise at the beginning of them, the design of it is to explain, in an easy and simple manner, those technical marks and characters, which create so much difficulty, and occasion the greatest perplexity to beginners, but the understanding of which is absolutely necessary for their proficiency; and to lay down a few plain and practical rules for the more easy learning to read and sing music. As the intention of the editor was to give a neat copy of the tunes at a moderate price, for the benefit of the public, this necessarily occasioned its being very short, and several things to be left out

which might have been usefully inserted: but I am persuaded, that, by a careful attention to what is set down, any person who is a lover of music will, in a very little time, be able to read and sing it with a good deal of accuracy. For the main thing in teaching any science (and which has been particularly attended to in this treatise) is, to make every difficulty intelligible as you go along, and to divest it of all technical terms, or at least to explain them so fully, that the learner may not labour in the dark, but may have clear and distinct ideas of what he is about, and understand what foundations he goes upon. This will make him satisfied with himself, and take a pleasure in his business; which, whenever it is the case, always makes the practice easy. And if one of the gentlemen of the Musical Society, or any other person, would take the hint from this short and imperfect treatise, to give the public a full and complete one upon this plan, he would certainly highly merit the thanks of every one who wishes to see the reformation so happily begun in our music fully completed.

The reader will please to observe, that, in the following treatise, not one word has been said of sol-fa-ing, as it is called: the reason of which is, that I am of the same opinion with a late writer, who thinks it quite improper to be used in singing; and I hope it never will any more, because it is more difficult to attain to a facility in naming the notes by these syllables, than it is to learn to sing; for which reason I did not think proper to incur the censure of giving a tedious explanation of what I think useless.

W. GRAY.

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C H A P. I.

*Of the GAMUT, or SCALE; and of the
CLIFFS; and how to find the SEMI-
TONES by them.*

AS in fingering an octave, or any eight notes
in music, there is necessarily included
two semitones or halftones, and no
more, the use of the scale is to show
where these halftones are placed in each of the
three different parts, viz. Bass, Tenor, and Tre-
ble. The rule by which these halftones succeed
one another, is at the distance of two full * tones,
and of three alternately.

The

* These, though called *full tones*, are, however, not perfectly
equal; for two of them, viz. the one immediately below
each semitone, are less than any of the three remaining ones,
which are properly called *greater tones*. The semitones are a
little larger than the one half of a greater tone. So that, ab-
stractly

The number of lines in the *Staff*, as it is called, on which music is pricked down, was at first arbitrary; but, for the sake of distinctness, it hath been reduced to five; and when the music rises above, or falls below these five, musicians make use of little lines, drawn through these high or low notes, which they call *legere lines*.

To determine, then, upon which of these lines of the staff, or the spaces between them, the semitones are placed, which too at first was arbitrary, they affix, at the beginning of each staff, certain artificial characters, which they call *Clefs*; and according as one or another of these characters are placed at the beginning of a staff, so you can easily find out the semitone. The method of doing which is this.

The notes of an octave are denominated by the first seven letters of the alphabet, *A, B, C, D, E, F, G*; of which these two *C* and *F*, as they return alternately at the distance of two and three intervals, which is the order of the semitones, have been made to stand for the semitones: then having determined what note or letter shall always stand upon that line of the staff where any of these

strictly speaking, there are but three tones in music, a greater, lesser, and semi tone: and of these, each octave in the scale contains three greater, viz. from *F* to *G*, from *G* to *A*, and from *C* to *D*; two lesser, from *A* to *B*, and from *D* to *E*; and two semitones, from *B* to *C*, and from *E* to *F*.

three

three marks, called *Cliffs*, are placed, as suppose *F*, *C*, and *G*, these marks are accordingly denominated by the names of these letters, the *F* cliff, *C* cliff, or *G* cliff; the first of which is appropriated to the Bass; the second to the Tenor, or middle part; and the third to the Treble. The *F*, or Bass cliff, is placed upon the uppermost line but one of its staff, because this line coincides with the undermost line of the Tenor; the *G* cliff in like manner is placed upon the undermost line except one of the Treble staff, because this line coincides with the uppermost line of the Tenor; the *C*, or Tenor cliff, is most naturally placed upon the middle line of its staff, because this falls at an equal distance from the Bass and Treble cliffs; however, it is often placed upon the line above or below it, that the music may be thereby kept within the bounds of the five lines of the staff. (*See the scale, plate I.*)

Having thus determined the letters for which the cliffs stand, as also the letters which stand for the semitones, all that is further necessary to be done to find the semitones, is to count up or down, according to the order of the seven forementioned letters, as they precede or follow after the cliff note or letter, till you come to *C* or *F*, which are the semitones. For example, in the Bass, the cliff note is *F*, one of the semitones; in order to find where the other lies, I count down to *C* thus, *F*,
E,

E, D, C, which I find in the second space from the foot. In the same manner in the Treble, the cliff note is *G*; from which I count up thus, *G, A, B, C, D, E, F*, marking the places of *C* and *F* as I go along; the first of which I find to lie in the second space from the top, and the other upon the uppermost line. It is the same in the middle or Tenor part; the cliff note is always *C*, one of the semitones, on whatever of the lines it be placed; and the other is the fourth above it, or the fifth below it, as may be seen by counting the letters up or down.

It may not be amiss to observe here, that the Bass, Tenor, and Treble, comprehend three octaves, and that each of them is just an octave above the other; for example, the lowest *G* in the Tenor must be sung eight notes higher than the lowest *G* of the Bass, and eight notes lower than the lowest *G* of the Treble: but, lest it should be imagined, that one of the three parts is useless, because few or no voices are able to sing three octaves distinctly, it is to be observed, that a female voice is naturally an octave higher than a man's; for which reason the Treble, which is an octave above the Tenor, or any of the middle parts, ought to be sung only by women; and thus all the three parts will be sung with ease.

C H A P. II.

Of SHARPS and FLATS, and their use in MUSIC; and of the KEYS.

THE chief difficulties to a learner of vocal music, arise from the sharps and flats; and I think, I may venture to say with safety, that it is impossible for one to sing a tune upon any given pitch within the compass of an octave, and preserve the proper intervals and places of the semitones, till after a very long practice, along with a well-tuned instrument, if he will even then be able to do it perfectly: but I shall show how this difficulty may be got over very easily, by explaining distinctly the meaning and use of sharps and flats, (*see plate I.*), and why they were introduced into music.

We observed before, that, for distinctness, the staff, on which music is pricked down, was made to consist of five lines only, but when the tune went either very high or very low, they were obliged to use a great many *legere* lines to mark it upon; which, both as it offended the eye, and was otherwise very inconvenient, was thought proper to be remedied, by introducing these artificial marks. The sharps were made to stand for *B* and *E*, the two notes immediately below the semitones; and the flats for the semitones themselves; and their being placed upon the staff shows to what

B

place

place the semitones are transferred, which is always done to those places which is most proper for retaining the music within the five lines. There is a table of the places of the semitones in *plate II.* by which it is evident, that the scale is inverted * every new sharp or flat that is added; and which likewise shows where the semitones lie, in all the different cases, so that a tune may easily thereby be brought within the compass of the five lines, at least as near as possible. Thus,

Suppose any tune (as the French Tenor) to be-

* Inverting the scale, is changing the place of the one semitone of the octave into that of the other. *e. g.* One flat upon *B*, changes the semitone *C* into the place of the semitone *F*; *i. e.* brings down its place upon the staff five notes, or raises it four. Another flat, upon the place of *E* in the natural scale, brings up *C* four notes again, that is, to the place of *B* on the natural scale. From which it is evident, that two flats bring down the places of the notes on the staff just one note, and consequently that one flat must bring it down, properly speaking, only a semitone. In the same manner, as a sharp raises the semitone on which it is placed five notes, or brings it down four, it will appear, that two sharps raise the places of the notes on the staff one note, and one sharp only a semitone; and so on, in proportion to their number. From this you see, that whatever number of sharps and flats be marked on the staff, there are still but two semitones in an octave; and the proportion of the notes betwixt these is still the same; and, in short, (as was said above), that their only use is, to prevent the leger lines, and to make the music fall, as near as possible, within the five lines of the staff.

gin so as to have the fourth and eighth notes above the first, for the semitones, or, in other words, upon the semitone *C*. As this tune rises eight notes above *C*, there must have been two *legere* lines used at the top, in order to contain it; but, as it sinks but one note below *C*, I find there are two lines at the bottom on which there are no notes: to bring down, therefore, the tune, so as not to need the two *legere* lines, but to make those at the bottom serve instead of them, I look into the table of semitones, and from it I see, that, if a flat be put upon *B*, then the lowest, *F*, will be *C*; upon which, if I begin to prick down the tune, the notes will be in the same proportion as before, *viz.* the fourth and eighth above the first are the semitones, and the tune is now contained within the five lines. It would have been the same if a sharp had been placed upon *F*, for hereby it would have become *B*; and consequently *G*, which is next above *F*, would have become *C*; and the tune, begun upon *G* with *F* sharp, would have had the fourth and eighth above it for the semitones, and have been within the lines.

From what hath been here said, there is an easy method of finding out what key any tune is upon; the use of doing which is thereby to adapt the music to the words; for grave and mournful words

ought to be sung to a tune upon a flat key, and chearful words to one on a sharp key.

By the word *Key* is understood that note which terminates and closes a piece of music, if it be only in one part; or which terminates the Bass, if there be more than one; and upon which the greatest number of the most harmonious cadences of the composition ought to fall, so that it may be the principal or predominant sound of the tune. This is termed *flat* or *sharp*, that is, grave or chearful, according to the place of the semitones above it. For example, *A* is a flat key; because, of the two next tones above it, one is a semitone, and of the six or seven tones immediately above it, two are semitones; these, by musicians, are styled the *lesser third*, the *lesser sixth*, and *lesser seventh*: and whenever any tune has the key-note such as to have the semitones in this proportion, it is said to be on a *flat* key, and ought to be sung to a grave song. On the contrary, *C* is a sharp key, because the two tones immediately above it are two full tones, and the six and seven tones above it contain only one semitone, the other semitone being the octave. These are called the *greater third*, *greater sixth*, and *greater seventh*; and tunes of this kind ought to be sung to a chearful composition.

To find out, then, whether a tune is on a grave or chearful key, I look to the last note of the piece, or of the Bass, if it have one, and find, in the
table

table of the semitones, (if there be any sharps or flats marked at the beginning of the staff), or on the scale, if there be none, what is the name of it according to the natural scale; and then I observe whether a tone and a semitone lie immediately above the note, or two full tones: if the first of these is the case, the tune is grave; but if the last, it is chearful. For example,

I want to know if the Newton be on a sharp or flat key: I look to the last note of the Bass, which is *E*; but as there are four sharps at the beginning of the staff, I look into the table of the semitones, and to that bar of it where the four sharps are, and find, that *E* is, in this case, *C* on the natural scale; wherefore, since the two tones above *C* in the natural scale are full ones, the tune is consequently on a sharp key. And so in all others.

C H A P. III.

*Some other TECHNICAL MARKS explained;
and RULES for the easy reading and singing any
tune.*

1. **A** Bar is a line drawn across the five lines of the staff; and serves to divide the time of the tune into equal parts; each of which should be equal to a semibreve, or to some certain part of it, which

which should be marked at the beginning of the tune. (*See plate I.*)

2. A double bar is two lines drawn across the staff; and serves to divide a tune into its different strains; and there should be a rest there always, equal to the length of a bar of the tune it is placed in. (*See plate I.*)

This distinction of these two marks hath been neglected in the following edition of the psalm-tunes, in order to render the music fairer, and less offensive to the eye, which is always hurt by the frequent interruption of bars; only at the end of every strain there is a single bar placed, to distinguish one strain from another.

3. A repeat is a double bar, or a figure in form of an S, doted on either, or both sides; and on whatsoever side it is doted, it shows, that the strain of music immediately preceding or following is to be performed over again. (*See plate I.*)

4. A slur is an arch, in form of a bow, drawn over or below two or more notes, which shows that they are all to be sung to one syllable. There is an arch drawn over the fourth and fifth notes of the third strain of the London tune, with a dote in its bosom, which shows that these notes ought to be lengthened somewhat longer than usual. But
generally

generally where-ever this arch is placed, it denotes a close, and that there the piece should terminate. (*See plate I.*)

5. A proper or natural, is a mark placed before a note that has been made sharp or flat, and reduces it back to the same sound it would have had, had it been on the natural scale. (*See plate I.*)

6. A shake, is the letters (*tr*) or (") marked over any note; and shows that the voice ought to shake or quaver upon that note.

7. A dote placed on the right hand of a note; is called a *point of addition*; and denotes, that that note must be sung half as long again as it was without it. (*See plate I.*)

8. A rest is a mark which shows, that you are to continue silent during the time that the note for which the mark stands would have taken to sing. (*See the rests which correspond to each of the musical characters, plate I.*)

9. A close is three or more bars set at the end of a tune; and denotes, that there the piece concludes. (*See plate I.*)

Having now explained the different characters used in music, it only remains, that we give some directions

directions to the learner for his more easy reading and singing of it.

1. First of all, let him be sure to learn to sing the natural intervals of an octave perfectly, before he proceed any further, so that he may be able readily and easily to sound the two semitones in their proper places. And this may be done either with a good master, or with the help of a pitch-pipe: the first will be by much the soonest and easiest method; but the last will probably be the most exact and accurate, especially if the learner have a good ear.

2. When once he can sing the octave up and down, let him learn to move at once from any note of the octave to any distance; as in the 6th, 7th, 8th, 9th, 10th, 11th, and 12th lessons, *plate III.*

3. When he moves at once to any distance, as for example, from *A* to *D*, let him first sing up the notes *A, B, C, D*; then, leaving out the intermediate ones, *B* and *C*, let him sound the extremes, *A* and *D*; and so in every instance up or down.

4. In order to begin any tune on a proper pitch, so as to sing the semitones with the greatest ease in their proper places, observe invariably this rule. First, see in the table of semitones, when the tune

is marked with sharps or flats on the beginning of the staff, or in the scale, if it is not so marked, what letter the tune begins upon; then sing up your octave, (*lesson I. plate II.*), till you are certain you have hit upon the proper sound of any of your semitones; suppose *C*, then sing either up or down your octave, till you come to that letter upon which your tune begins: this immediately gives you the sound, by beginning upon which, you will most easily sing the tune; and at once enters you right into what is called the air, at least so much of it as depends upon the due intervals of the notes. What depends upon the time, shall be mentioned by and by. But, to render this as clear and obvious as possible, take an example.

I want to know how I shall begin St James's tune. I look into the table of the semitones, and to that bar of the Tenor where there are two flats marked; I find that *B* is here *C*; I therefore sing up my octave till I have hit upon the proper sound of the semitone *C*; having done this, I observe, that the first note of St James's is on the fourth note below *C*, *viz.* *G*; I sing down therefore four notes; the last of which, *G*, is the sound upon which I must begin the tune.

When a person is fully master of these four foregoing rules, he may be said to be able to read music: but as a great part of the pleasure arising from it, depends upon the different lengths of the notes;

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and

and on that vast variety that is introduced into it by this means, the proper time of each note must be considered, as well as the just intervals, in order to constitute what is properly called singing. All that is necessary to be said of this here is, to show the proper length of the measure-note or semibreve, and the relations the rest bear to it, together with the manner of beating time.

The proportion which each of the notes bear to a semibreve may be seen, *plate I.* viz. two minims are equal to one semibreve; as also four crotchets, eight quavers, &c.

Time in music is divided into two kinds, common and triple time. Of common time there are three kinds, very slow, brisk, and very quick; each of which have a character to denote them by. (*See plate I.*). A semibreve, in the first kind, ought to be nearly equal to sixteen pulses of a well-going watch; in the second kind, to eight; and, in the third, to four. The time of the rest of the notes is according to their proportion to a semibreve.

To keep the time equal, make use of a motion of the hand or foot, thus: Knowing the true time of a crotchet, let us suppose the measure or bar actually subdivided into four crotchets, then the half-measure will be two crotchets; therefore the hand or foot being up, if it be put down with the
very

very beginning of the first note or crotchet, and then raised with the third, and then down to begin the next measure, so that you beat one, two, with the hand or foot down, and three, four, with it up. This is called *beating of time*.

In triple time, of which there are a great many kinds, (*see plate I.*), time is beat with the hand or foot twice down and once up. A bar in it is sung a fourth part faster than a bar in common time, where the notes are the same, to wit, minims in both, or crotchets in both, &c.

Triple time is marked with figures at the beginning of the staff always, (*as in plate I.*); the undermost shows into how many parts the semi-breve is divided, and the uppermost tells how many of these are in a bar; from whence it is evident, that the second kind is as fast again as the first, the third as fast again as the second, &c.

Having now finished what was intended in this treatise, I shall conclude, with informing the learner, for his encouragement, that I have known some, by the bare assistance of the foregoing observations and simple rules, and with very little assistance from a master, able in a very short time, even less than a month, to read at first sight, and to sing according to the proper proportions of the notes, after twice or thrice going over, not only the church-tunes in the following collection, but
also

also songs in all the most common moods of time. However, as there are a great many artificial graces and ornaments in music, which contribute greatly to heighten the pleasure of it, and which cannot well be attained, but by hearing them often performed by a good master; I would recommend it to all who want to sing gracefully and perfectly, to attend a while upon some of those who are the most approved teachers of it; which, by the care and diligence of that excellent musician who has had the direction of the vocal music for some time in this city, so much to his own honour and the public improvement, are now become so numerous, as to be easily procured.



The Diatonic Scale of Musick

Plate 1.

Base Cliff 1 2 3 4 5 6 7 8
G A B C D E F G

Tenor and Contra 1 2 3 4 5 6 7 8
G A B C D E F G

Treble Cliff 1 2 3 4 5 6 7 8
G A B C D E F G

Equal in length to — 1 0 — — — — — *Semibreve* — — — — — *Rest* — — — — —

or 2 — — — — — *Minum* — — — — —

or 4 — — — — — *Crotchet* — — — — —

or 8 — — — — — *Quaver* — — — — —

16 — — — — — *Semiquaver* — — — — —

32 — — — — — *Demisemiquaver* — — — — —

Three groups of notes, each with a '3' above them, indicating a triplet. Text: *a point after makes equal to three*

Single Bar *Double Bar* *Repeat* *Close*

A Sharp ♯

A Flat ♭

A Natural ♮

A Slur or 1 syllab

Common Time is marked thus C or C or D

Triple Time is marked thus $\frac{3}{2}$ $\frac{3}{4}$ $\frac{3}{8}$ or $\frac{9}{4}$ $\frac{9}{8}$ or $\frac{6}{4}$ $\frac{6}{8}$ $\frac{12}{8}$



A Table of the places of the Semitons according to all the different cases of the Sharps and Flats

The first system consists of two staves. The top staff has notes with labels C, F, C, F, C, F, C above them. The bottom staff has notes with labels F, C, F, C, F, C, F below them. The notes are placed on the lines and spaces of the staves to show their positions relative to the semitones.

The second system consists of two staves. The top staff has notes with labels C, F, C, F, C, F, C above them, with flats indicating lower positions. The bottom staff has notes with labels F, C, F, C, F, C, F below them, also with flats. This system illustrates the positions of semitones when flats are used.

Lessons for Practice

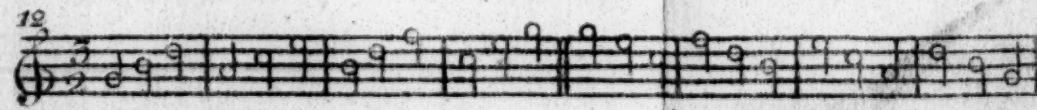
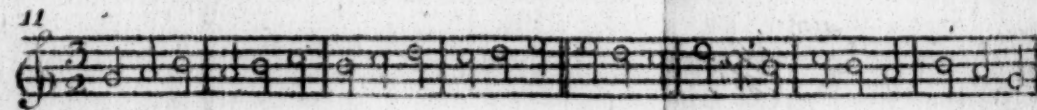
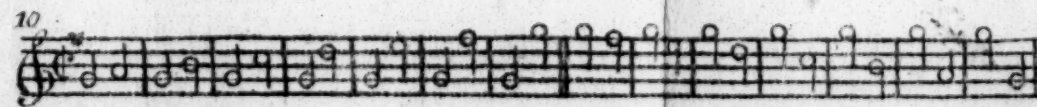
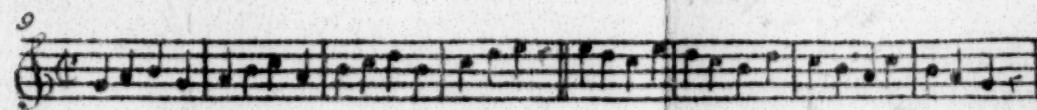
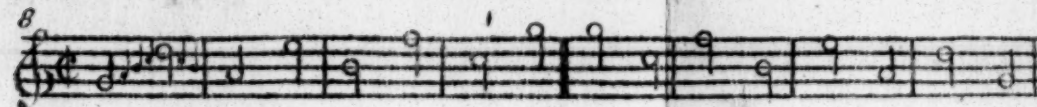
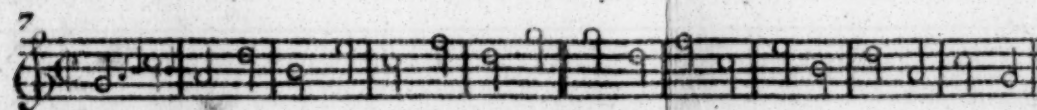
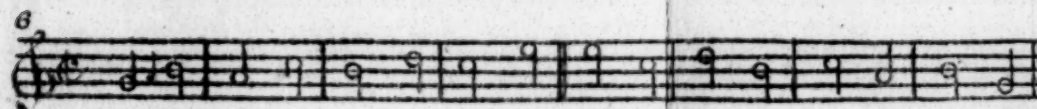
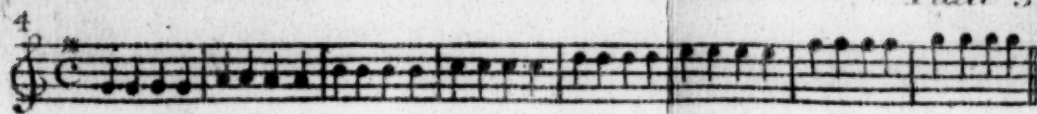
The first lesson is a single staff with a treble clef and a key signature of one sharp (F#). It contains a sequence of notes with letter labels C, D, E, F, G, A, B, C, D, E, F, G, G, F, E, D, C, B, A, G, F, E, D, C below them. The notes are placed on the lines and spaces of the staff to show their positions relative to the semitones.

The second lesson is a single staff with a treble clef and a key signature of one sharp (F#). It contains a sequence of notes with letter labels G, A, B, C, D, E, F, G below them. The notes are placed on the lines and spaces of the staff to show their positions relative to the semitones.

The third lesson is a single staff with a treble clef and a key signature of one sharp (F#). It contains a sequence of notes with letter labels G, A, B, C, D, E, F, G below them. The notes are placed on the lines and spaces of the staff to show their positions relative to the semitones.



Plate 5





No. 1. 1:63

DUNDEE

Musical score for 'DUNDEE' featuring four staves. The top staff is labeled 'Treble' and contains a melody of eighth and sixteenth notes. The second staff is labeled 'Contra' and contains a bass line. The third staff is labeled 'Tenor or Church part' and contains a melody. The bottom staff is labeled 'Bass' and contains a bass line. The music is in 1:63 time.

No. 2. 1:63

LONDON

Musical score for 'LONDON' featuring four staves. The top staff is labeled 'Tr.' and contains a melody. The second staff is labeled 'Con:' and contains a bass line. The third staff is labeled 'Ten:' and contains a melody. The bottom staff is labeled 'Bass:' and contains a bass line. The music is in 1:63 time.



N^o 3. G³ 3^d

STILT

Tr:
Con:
Ten:
Bass:

N^o 4. G³ 3^d

FRENCH

Tr:
Con:
Ten:
Bass:



N^o 5 A 6 3^d

ELGIN

Tr:
Con:
Ten:
Bass:

This musical score for 'ELGIN' consists of four staves. The top staff is for the Treble (Tr.) and contains a melody with various note values and rests. The second staff is for the Alto (Con.) and provides a harmonic accompaniment. The third staff is for the Tenor (Ten.) and also provides a harmonic accompaniment. The bottom staff is for the Bass (Bass) and contains a bass line with some accidentals (sharps) and rests. The music is written in a common time signature.

N^o 6 G * 3^d

ABBEEY

Tr:
Con:
Ten:
Bass:

This musical score for 'ABBEEY' consists of four staves. The top staff is for the Treble (Tr.) and contains a melody with various note values and rests. The second staff is for the Alto (Con.) and provides a harmonic accompaniment. The third staff is for the Tenor (Ten.) and also provides a harmonic accompaniment. The bottom staff is for the Bass (Bass) and contains a bass line with some accidentals (sharps) and rests. The music is written in a common time signature.



N^o 7 G. * 3^d

DUMFERMLING

Tr:

Quintus

Con:

Ten:

Bass:

N^o 8 E. * 3^d

NEWTON

Tr:

Con:

Ten:

Bass:



N^o 9 D. 63^o

MARTYRS

Tr:

Con:

Ten:

Bass:

N^o 10 G. 3^o

S^t PAUL

Tr:

Con:

Ten:

Bass:



N^o 11
E. 63^d

S^T. MARY

Tr.
Con.
Ten.
Bass:

This musical score for N° 11, titled 'S. MARY', consists of four staves. The top staff is for the Treble (Tr.), followed by the Alto (Con.), Tenor (Ten.), and Bass (Bass) staves. The music is written in a single system with a common time signature. The Bass staff includes some numerical figures (6 6 2 3, 6 6, 8, 2) above the notes, likely indicating fingerings or specific musical instructions.

N^o 12
A. 3^d

100 PSALM

Tr.
Con.
Ten.
Bass:

This musical score for N° 12, titled '100 PSALM', consists of four staves. The top staff is for the Treble (Tr.), followed by the Alto (Con.), Tenor (Ten.), and Bass (Bass) staves. The music is written in a single system with a common time signature. The Bass staff includes some numerical figures (6 6, 6 6, 6 6) above the notes, likely indicating fingerings or specific musical instructions.



N^o. 13
C. 30

C. 30

ST. ANN

Handwritten musical score for "The Bird Song" by J. B. C. The score is written on four staves. The first staff is labeled "Tr." (Treble), the second "Con." (Cello), the third "Ten." (Tenor), and the fourth "Bass:". The music is in G major and 4/4 time. The melody is simple and catchy, with a repeating pattern of eighth and quarter notes. The bass line provides a steady accompaniment with some triplets and sixteenth notes.

N^o. 14 F. 3^d

F. 3?

S^T. DAVID

Handwritten musical score for "The Rose Tree" by S. David. The score is for four voices: Treble (Tr.), Alto (Con.), Tenor (Ten.), and Bass (Bass). It features a key signature of one sharp (F#) and a common time signature (C). The music is written on four staves, with the Bass staff including figured bass notation (6, 6, 6, 6, 6, 6). The piece concludes with a double bar line and repeat dots.



N^o 15 D 63^d

119 PSALM

Tr:

Con:

Ten:

Bass:

This system contains four staves of music. The Treble staff (Tr:) is in G-clef and C-clef. The Alto staff (Con:) is in C-clef. The Tenor staff (Ten:) is in C-clef. The Bass staff (Bass:) is in F-clef. The music is written in a single system with various note values and rests.

Continued

Tr:

Con:

Ten:

Bass:

This system continues the musical score with four staves. The Treble staff (Tr:) is in G-clef and C-clef. The Alto staff (Con:) is in C-clef. The Tenor staff (Ten:) is in C-clef. The Bass staff (Bass:) is in F-clef. The music continues with various note values and rests.



N^o 16. B. flat * 3^d

ST JAMES

Tr:

Con:

Ten:

Bass:

N^o 17. G. 6 3^d

LED BURGH

Tr:

Con:

Ten:

Bass:



18 C. 3.

ST. MATHEW

Tr.

Con.

Ten

Bass

Continued



